DOCUMENT RESUME

ED 058 243 TE 499 801

AUTHOR	Washburn, Robert B.
TITLE	Comprehensive Foundations of Music: A One-Year Elective Course for High School Students.
INSTITUTION	New York State Education Dept., Albany. Bureau of Secondary Curriculum Development.
PUB DATE	71
NOTE	35p.
AVAILABLE FROM	New York State ERIC Service, Room 468 EBA, State Education Department, Albany, New York 12224 (free microfiche copies)
EDRS PRICE	MF-$0.65 HC-$3.29
DESCRIPTORS	Bibliographies; Course Content; Curriculum Guides; *Elective Subjects; *High School Curriculum; Humanities Instruction; *Listening Skills; *Literature Appreciation; *Music Education; Secondary Education

ABSTRACT

This one-credit elective course for high school students is divided into two phases: Phase I, Elements of Music, and Phase II, Introduction to the Structure, Materials, and Literature of Music. The focal points of the course involve: (1) the study of theory through analysis of the earliest known musical works to those of the present; (2) the use of composition in developing insights in to great musical works; (3) the development of an awareness of music as an art in a historical context; (4) the development of aural-visual skills need in performance, analysis, and teaching; and (5) ample experience in conducting, orchestration, and arranging. A selective bibliography is provided. (DB)

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY.

Comprehensive Foundations of Music

a one-year elective course for high school students

ED 058243
TE 499 801

The University of the State of New York
THE STATE EDUCATION DEPARTMENT
Bureau of Secondary Curriculum Development
Albany, New York 12224

ED0 582 43

Comprehensive Foundations of Music

a one-year elective course for high school students

The University of the State of New York
THE STATE EDUCATION DEPARTMENT
Bureau of Secondary Curriculum Development
Albany, 1971

THE UNIVERSITY OF THE STATE OF NEW YORK

Regents of the University *(with years when terms expire)*

1984 JOSEPH W. MCGOVERN, A.B., LL.B., L.H.D., LL.D., D.C.L.,
Chancellor - - - - - - - - - - - - - - - - - - New York

1985 EVERETT J. PENNY, B.C.S., D.C.S.,
Vice Chancellor - - - - - - - - - - - - - - - - White Plains

1978 ALEXANDER J. ALLAN, JR., LL.D., Litt.D. - - - - - - - - Troy

1973 CHARLES W. MILLARD, JR., A.B., LL.D., L.H.D. - - - - - - Buffalo

1972 CARL H. PFORZHEIMER, JR., A.B., M.B.A., D.C.S., H.H.D. - Purchase

1975 EDWARD M. M. WARBURG, B.S., L.H.D. - - - - - - - - - New York

1977 JOSEPH T. KING, LL.B. - - - - - - - - - - - - - - - Queens

1974 JOSEPH C. INDELICATO, M.D. - - - - - - - - - - - - Brooklyn

1976 MRS. HELEN B. POWER, A.B., Litt.D., L.H.D., LL.D. - - - - Rochester

1979 FRANCIS W. MCGINLEY, B.S., LL.B., LL.D. - - - - - - - Glens Falls

1980 MAX J. RUBIN, LL.B., L.H.D. - - - - - - - - - - - - New York

1986 KENNETH B. CLARK, A.B., M.S., Ph.D., Litt.D. - - - - - - Hastings on Hudson

1982 STEPHEN K. BAILEY, A.B., B.A., M.A., Ph.D., LL.D. - - - - Syracuse

1983 HAROLD E. NEWCOMB, B.A. - - - - - - - - - - - - - Owego

1981 THEODORE M. BLACK, A.B., Litt.D. - - - - - - - - - - Sands Point

President of the University and Commissioner of Education
EWALD B. NYQUIST

Executive Deputy Commissioner of Education
GORDON M. AMBACH

Deputy Commissioner for Elementary, Secondary, and Continuing Education
THOMAS D. SHELDON

Associate Commissioner for Instructional Services
PHILIP B. LANGWORTHY

Assistant Commissioner for Instructional Services (General Education)
BERNARD F. HAAKE

Director, Division of School Supervision
GORDON E. VAN HOOFT

Chief, Bureau of Secondary Curriculum Development

Director, Division of the Humanities and the Arts
VIVIENNE N. ANDERSON

Chief, Bureau of Music Education
A. THEODORE TELLSTROM

Foreword

Comprehensive Foundations of Music is a 1-year elective course designed to be offered for one unit of credit to high school students who have had experience in performance and may desire to qualify for a three-unit sequence in music. It is intended primarily as a preparatory course for students planning to major in music at the college level.

The course is founded on the premise that the teacher may reduce verbalization to a minimum while stimulating the individual's aural-visual perception through involvement with the music being studied. The constituent elements of theory, harmony, counterpoint, sightsinging, and conducting become meaningful as the student broadens his acquaintance with the musical literature of the past and the present through a variety of activities.

The original draft was prepared by Robert B. Washburn, professor of music and coordinator of theory and composition study at Crane Department of Music, State University College at Potsdam. It was reviewed by William R. Goleeke of Hicksville, R. Daniel Mooney of Carmel, Walter E. Reitz of Snyder, and Maurice C. Whitney of Glens Falls.

A. Theodore Tellstrom, Chief, Bureau of Music Education, initiated and supervised the project. Major assistance was given by the associates in the Bureau of Music Education: Eugene J. Cunningham, John A. Quatraro, and Charles J. Trupia. Rita A. Sator and Richard G. Decker, associates in secondary curriculum, prepared the final manuscript for publication.

GORDON E. VAN HOOFT
Director, Division of
School Supervision

Contents

	Page
Foreword	iii
Introduction	1
The Philosophical Basis for the Course	1
The Objectives of the Course	3
The Organization of the Course	4
Phase I. The elements of Music	5
Rhythm	5
Melody	7
Harmony	8
Tone Quality	9
Phase II. Introduction to the Structure, Materials, and Literature of Music	12
The Medieval Period (500–1450)	14
The Renaissance Period (1450–1600)	16
The Baroque Period (1600–1750)	17
The Classical Period (1750–1825)	19
The Romantic Period (1825–1900)	20
The Contemporary Period (1900–)	22
Summary	25
Selective Bibliography	26
General	26
Music History	26
Music Literature	26
Music Theory	27
Scores and Score Anthologies	29
Orchestration	30
Conducting	30
Sightsinging	30

Introduction

THE PHILOSOPHICAL BASIS FOR THE COURSE

In recent years the content of traditional music theory, history, and literature courses has been under intense reevaluation. Such events as the Yale University Seminar on Music Education in 1963 and the Seminar on Comprehensive Musicianship held at Northwestern University in 1965 have pointed out the need for an approach to the teaching of these subjects in a manner which will not only update them, but which will broaden their quality and scope as well.

The training of future performers, teachers, composers, and musical amateurs is frequently confined to the compartmentalized study of harmony (the harmonizing of given melodies using "rules" derived from 18th-century chorale style) and music history and literature (the study of factual and anecdotal materials related to listening experiences). The material is normally drawn from the "common practice" period — that period extending from Bach to Brahms. Other basic skills needed by potential musicians, such as aural-visual perception, conducting, arranging, and orchestrating are often not taught until later college years.

Comprehensive Foundations of Music has been planned to offer students who intend to major in music at the college level the opportunity to perceive the interworkings of the various elements of music encountered in musical works of the past and present.

It is presupposed that the students will have ability to read instrumental music and/or vocal music. This is of prime importance as the reading and performance of student-written exercises in class is one of the principal aspects of the course. It would be highly desirable for members of the class to form standard instrumental or vocal chamber ensembles that could play original exercises written by members of the class. The availability of only a few instruments or incompatible ones should not serve as a deterrent from writing original exercises.

Bearing in mind Jerome Bruner's "spiral curriculum" concept, the teacher will realize that the emphasis in the course will be on develop-

ing aural-visual skills and intellectual concepts simultaneously and touching upon broad areas which will be reviewed, extended, and amplified in later college studies. Consequently, the stress is on breadth and range rather than intensiveness and depth.

Since the makeup of classes will vary widely from school to school, it is up to the teacher to find appropriate materials for sightsinging and ear-training drills. Hopefully these will be related to the historical periods under study. but the situation must dictate the choice.

While it might appear that there is more material than can possibly be covered in a year's duration, it must be emphasized that comprehensiveness is the keynote, and detailed study of specific aspects of theory and/or history and literature will take place in later specialized college-level courses. From the point of view of the entering college student majoring in music. a comprehensive overview is of greater usefulness than highly specialized knowledge. This is not meant to imply that skills in perceiving musical structures should be minimized. merely that they should be integrated into and enhanced by wider studies in music.

It might be said that it is more important for today's college entrant and burgeoning career musician to have a wide-ranging knowledge of styles and media from numerous periods and idioms than the narrower skill of harmonizing a chorale melody without certain "forbidden" practices. and more appropriate to be able to hear. sing. and play various familiar musical intervals, chords, and scales than to write them with no awareness of their sound. It also seems of great importance that 20th-century idioms be made part of the student's range of familiarity. Again, while a highly concentrated exposure is not a likely possibility, a general awareness may be developed.

The availability of a piano is nearly indispensible for students to work out exercises and drills. While the practice of writing "away from the piano" is commendable it is hardly practical (as history will attest) and it is very important that the student hears what he is writing. Therefore, a basic knowledge of the keyboard is desirable.

For maximum effectiveness of the course a considerable responsibility rests upon the teacher in providing appropriate materials for listening and analysis. Suggestions will be found in the body of the syllabus relative to this point. Comments on the effectiveness of students' written exercises will need to be perceptive and helpful without being arbitrary and doctrinaire. The deepening of the range and intensity of the student's involvement with music is as important as the development of skills and concepts.

Considering the vast amount of material available and germane to the context of such a study a number of routes may be followed through this syllabus. They can be varied as suits the time available or as suits the needs of the class. One possibility is to work quickly through the material on the Medieval and Renaissance periods, perhaps listening to and discussing a single work from each without detailed analysis and writing exercises, thus arriving soon at the Baroque period. At this time more emphasis could be placed on analysis and writing exercises which could be continued during the consideration of the Classical and Romantic periods. Some teachers may wish to give the 20th century less attention than the syllabus might suggest.

On the other hand, many teachers will wish to move more rapidly through all periods preceding the 20th century and place the most emphasis there. Other possibilities would be emphasizing the structure and materials at the expense of the history and literature or vice versa. When time is limited, a single representative composer from each of the periods could be chosen as a subject for intensive study and his works used as compositional models.

The above possibilities are mentioned as alternatives when limitations preclude the fully comprehensive implementation of the syllabus. The most desirable situation is one where all of the activities suggested can be utilized in the broadest spectrum of music.

THE OBJECTIVES OF THE COURSE

Comprehensive Foundations of Music is designed to bridge the gap between the traditional approach suggested above and that which forms the basis for a comprehensive study of the treatment of the elements of music as used in various stylistic periods. The focal points of the course involve:

- The study of theory through the analysis of a number of representative compositions from the earliest known musical works to those of the present time.
- The use of composition as a means of developing insights into the great musical works of the past and the present.
- The development of an awareness of music as an art in a historical context, including the esthetic principles which underlie it and the forces which influence its growth.
- The development of the aural-visual skills needed in performance, analysis, and teaching.
- Ample experience in conducting, orchestration, and arranging.

These focal points are based on firm belief that:

- Intellectual concepts and technical musical skills are necessary if a musician is to experience and to communicate a musical work as completely as possible.
- To be valid and meaningful, concepts and skills gained in one musical study should be relevant to all others (e.g., history should be relevant to analysis, harmony to ear training, composition to performance, etc.).

THE ORGANIZATION OF THE COURSE

The yearlong program is divided into two phases:

Phase I. Elements of Music

Phase II. Introduction to the Structure, Materials, and Literature of Music

Phase I should occupy approximately one-third of the school year, and phase II, the remaining two-thirds. If the level of the class permits, the work in phase I could be compressed, allowing more time for indepth studies in phase II.

The separation of the course into these divisions does not imply that the subject matter itself is thus divisible. On the contrary, the material covered in phase II constantly refers to materials in phase I, and it is therefore expected that the teacher will point out interrelationships whenever the opportunity arises. In addition, the teacher should base ear-training and sightsinging drills on material which is related to the historical style periods under consideration. In this way, learning will be reinforced through the mutual enhancement of the various aspects of the comprehensive approach.

Phase I

THE ELEMENTS OF MUSIC

This phase of the course covers much of what is usually associated with first-year theory, but here it serves as a base for the phases which follow. It consists of:

- A review of the basic principles of music notation.
- The presentation of the rudiments of the melodic, harmonic, and rhythmic aspects of the musical art.
- A consideration of their usage in various compositions, style periods, and types of music.
- A discussion of the fourth element — tone color.
- A consideration of the two aspects of music resulting from the combination of the elements — texture and form.

Preceding the discussion of the elements of music, the four characteristics of a single musical tone should be considered and definitions arrived at through critical listening.

Pitch — the relative highness or lowness of a sound, determined by the frequency of the vibrations producing it

Intensity — the degree of loudness of a musical tone, determined by the amplitude of the vibrations

Duration — the length of time during which a tone is audible

Tone Quality — the characteristic which, all other characteristics being the same, causes one musical tone to sound different from another because of the position and relative strength of overtones (e.g., a middle C played at the same intensity and for the same duration by a piano and an oboe)

The class should then consider various ways in which the use of musical tones in combination with each other produce the elements of music.

RHYTHM

The first elements considered in a discussion of rhythm should include:

10

Beat — a regularly recurring pulsation

Meter — the organization of beats into groups of twos, threes, and larger units

Tempo — the speed or frequency at which beats occur

At this time it is advisable to present or review the elements of rhythmic notation: note values, rests, the use of the tie, the dot, and the meter signature. Compound and simple meters should be explained, as well as triplets, duplets, the anacrusis, fermata, and syncopation. In addition, the conductor's beat patterns for the most common meters should be presented; and the students should practice these patterns by conducting to recordings and by leading the class in familiar songs. These explanations and exercises should enable the students to enlarge their musical vocabulary to include the principal musical terms relating to the temporal aspect of music.

At this point the students should be given the opportunity to observe the interworkings of the various aspects of rhythm in compositions from all of the musical style periods: Medieval, Renaissance, Baroque, Classical, Romantic, and Modern. Study of the rhythmic elements in the following suggested selections might be appropriate:

- Gregorian chant
- troubadour and trouvère melodies
- a Palestrina motet
- a Baroque allegro movement
- a Haydn or Mozart work
- a Romantic composition
- Stravinsky's *Rite of Spring*
- a folk dance
- jazz and rock and roll

Following the presentation and observation of rhythmic materials, the students should write original exercises employing various prescribed or unprescribed devices and techniques. These can be written for percussion instruments, if available, or for body sounds such as claps, stamps, slaps, etc.

At various times throughout the presentation of rhythm, the students should participate in rhythmic perception drills which require them to repeat and/or write the patterns played by the instructor. In addition, they should participate in the reading of various rhythmic materials; for example, tapping the rhythms of materials in a sight-singing manual.

The students' understanding of the remaining elements of music might be developed in roughly the same way — a presentation of the basic materials, observation of their use in works from various periods in various styles, participation in ear-training and sightsinging exercises, and the writing of exercises which involve the techniques under discussion.

MELODY

Any consideration of the melodic aspect of music should include the following:

- the treble and bass staffs with the location of half steps
- melodic intervals
- major scales and the names of scale degrees (tonic, supertonic, etc.)
- key signatures
- pure, harmonic, and melodic minor scales
- chromatic scales
- Dorian, Phrygian, Lydian, and Mixolydian modal scales
- whole tone and pentatonic scales
- types of melodic movement (conjunct, disjunct, mixed)
- melodic contour (location of climax)
- range and tessitura

Sightreading and ear-training drills which involve the melodic materials under consideration should be given concurrently with their presentation.

After the foregoing theoretical material has been presented, the class should investigate melodic practices in the works of the various style periods. Some of the following suggestions might prove useful:

- Gregorian chant
- various types of organum
- Medieval motets
- troubadour, trouvère, and minnesinger melodies
- vocal lines of 16th-century polyphony
- melodic examples from the Baroque, Classical, and Romantic periods
- Contemporary melodic practices, such as:
  - modal melodies
  - motivically organized melodies
  - synthetic scales
  - nonvocal melodies

atonal melodies
twelve-tone melodies
quartal organization of melodies

Again, the students should write melodic examples, using the techniques observed in the analyses. Whenever possible, these should be written for vocal or instrumental performance in class, with the composer of the exercise conducting.

HARMONY

Any discussion of harmony should include the following considerations:

- harmonic intervals: classed as perfect consonances, imperfect consonances, dissonances
- triads: major, minor, diminished, augmented
- seventh chords: major-minor, major, minor-major, minor, half-diminished, diminished
- other chords, such as ninth chords, quartal chords, tone clusters, chords of omission (open fifths), chords of addition (added sixth or second), polychords, etc. (A brief discussion of these chords should be sufficient here.)
- doubling
- inversion
- cadence
- figured bass procedures
- use of Roman numerals for analysis
- quality of triads on all scale degrees in major and minor scales and in modal scales
- common chord progressions, and consideration of the levels of harmonic movement: mediant to submediant — to supertonic or subdominant — to dominant or leading tone — to tonic (also known as the classification of root movement)
- variants of the above
- nonchord tones

After these materials have been presented, the students should participate in ear-training exercises — including chord progression drills — which will help them to recognize aurally the various types of intervals, triads and seventh chords, and chord member in bass and soprano. At this point, keyboard drills involving triad progressions are also advisable. These can be kept very simple for those who lack keyboard facility and modified for advanced students through the use of inversions and more difficult keys and accompaniment patterns.

The investigatory aspect of the element of harmony should include the analysis of harmonic structures from the various style periods as well as progressions from the common practice period. For example, the following items might be presented and discussed in class:

- overtone series
- types of two- and three-note chords in medieval organum
- chordal structures of 14th-century motets
- harmonic structures resulting from 16th-century vocal polyphony
- harmonic structures and progressions in selected Baroque, Classical, and Romantic compositions
- impressionistic harmonic devices (e.g., Debussy and Ravel)
- twentieth century harmonic practices, such as:
  - modal harmonies
  - polychords
  - eleventh and thirteenth chords
  - quartal and quintal chords (chords built in fourths and fifths)
  - tone clusters
  - chords of omission and addition
- chord progressions in popular music and folk music

TONE QUALITY

The discussion of tone quality should be concerned with orchestral instruments, vocal music, and the use of dynamics.

Orchestral Instruments

Instruments from the woodwind, brass, percussion, and string families and such special instruments as the piano, clavichord, harpsichord, organ, harp, and celesta should be heard "live" whenever possible or from recorded orchestral excerpts, such as Britten's *Young Person's Guide to the Orchestra*. In each case the students should listen carefully to the instrument's tone quality. Ranges and transposition should be discussed. Following a discussion of these items, the students should do exercises in transposition and then write melodic exercises for the other members of the class to play. The ranges of brass, woodwind, and string instruments should be related to the overtone series, and the makeup of standard instrumental ensembles such as the following should be considered:

- chamber music ensembles
  - duos (various combinations)
  - trios (various combinations)
  - quartets (string, woodwind, brass, piano, etc.)

quintets (woodwind, string, brass, piano, etc.)
sextets (string, other combinations)
other ensembles (septets, octets, nonettes)

- larger ensembles
  string orchestra
  woodwind choir
  brass choir
  percussion ensemble
  symphonic wind ensemble
  concert or symphonic bands
  jazz ensembles
  chamber orchestra
  symphony orchestra

At this point a unit on score reading would be beneficial. This might consist of a discussion of the characteristic instrumental organization of the score: the names of the instruments in Italian, French, and German; and such special symbols used on full scores as *a2* or *a due*.

Vocal Music

Tone quality should also be considered in vocal music. In this area, the investigation might begin with an analysis of the six basic voice categories and the range of each (soprano, mezzo-soprano, contralto, tenor, baritone, and bass) and then proceed to a discussion of vocal ensembles which includes both smaller groups such as duos, trios, madrigal singers, chamber singers, etc. and larger groups such as men's, women's, and mixed choruses. Terms or expressions such as *a cappella* should be explained or defined whenever necessary.

The Use of Dynamics

Although dynamics are not properly a part of the *timbre* of a musical sonority, they are so closely related in practice that a consideration of them here is appropriate. Through analysis and discussion of works from various style periods, the students should explore the effects of dynamics on musical interpretation, review the more common dynamic markings, and determine typical treatments of instrumentation and dynamic usage. Some of the following characteristics might be observed:

- Pre-Baroque period — no standardized groups; instruments usually play along on vocal parts; little use of dynamics, if any
- Baroque period — concerto grosso and concerto employ dynamic contrast; standard combinations of instruments emerging

- Classical period — rich instrumental coloring of Mozart and Haydn symphonies: addition of clarinets, trombones, and percussion in later works; use of crescendo and diminuendo
- Romantic period — extension of all instrumental families in the orchestra; greatly increased use of dynamics
- Twentieth century period — greatly expanded orchestra in some cases; unusual chamber combinations in others

When the students have developed a fairly thorough understanding of the four elements of music, they should turn their attention to the effects produced by the use of these four elements in combination. Selections such as those suggested below might be used to illustrate the four basic textures of music:

- monophonic — Gregorian chant
- homophonic — a Schubert art song
- polyphonic — a fugue from Bach's *Well-Tempered Clavichord*
- hybrid — a movement from a symphony of the Classical or Romantic period

The analysis of texture should be followed by a careful examination of the elements of musical form: the motive, the phrase, the period and phrase group, and the two- and three-part song form.

Students who have successfully completed phase I should have a working knowledge of the:

- characteristics of a musical tone
- elements of music
- effects produced by various combinations of these elements and characteristics
- elements of musical form

This knowledge is fundamental to the students' understanding of the material in phase II, which is intended to deepen their insight into the works of various musical style periods and, at the same time, to develop their aural-visual skills in music.

Phase II

INTRODUCTION TO THE STRUCTURE, MATERIALS, AND LITERATURE OF MUSIC

The second phase of *Comprehensive Foundations of Music* is a survey of music in all forms, designed for various kinds of solo and ensemble groups, and from all style periods. Its purpose is to give students an opportunity to:

- Consider in detail a number of representative selections.
- Observe the interworkings of the items studied in phase I.

The approach to the musical studies in phase II is based on Alfred North Whitehead's concept, "romance-analysis-synthesis." The principal emphases are on the characteristics of style, the media, the forms, and the significant composers of each of the major periods in musical history. The precise method of analysis will vary according to the type of composition being discussed; but in all cases, the purpose of the investigation is the composer's *use* of the elements of music examined in phase I. Occasionally, this will involve the exploration of intervallic relationships between parts (as in pre-Baroque music, for example) or Roman numerals and figured bass symbols (as in works from the Baroque or Classical periods), while the analysis of selections from the Romantic and Contemporary periods will of necessity be more general in nature as tonality becomes more vague. In any event, the students will be expected to analyze scores; to listen carefully to live performances and recordings, whenever possible; to utilize the observed techniques and principles in exercises and original compositions designed for inclass performance by small instrumental and vocal groups; and to conduct or perform in class.

The subject matter of the course consists of representative works from each of the periods listed below with their approximate, if somewhat arbitrary, dates:

- Medieval (500–1450)
- Renaissance (1450–1600)
- Baroque (1600–1750)

- Classical (1750–1825)
- Romantic (1825–1900)
- Contemporary (1900–)

A chronological organization of materials is always a useful means of preserving unity and of demonstrating the dynamic processes in the development of the art of music, but strict adherence to it could become monotonous. Delaying the consideration of 20th-century music until the end of the course is another negative aspect. For these reasons, the instructor should feel free to deviate from chronology at any time —to provide a change of pace, perhaps; to illustrate a musical point; or to follow a logic other than that of chronology. It is quite logical, for example, to examine Stravinsky's *Octet for Winds* after a late Haydn symphony, Prokofiev's *Classical Symphony* after one of Mozart's, Hindemith's *Ludis Tonalis* after Bach's *Well-Tempered Clavichord*, or Vaughan Williams' *Fantasia on a Theme of Tallis* after English Tudor music. However, a judicious amount of historical background should be included in the study of the various works, so that each can be considered in terms of its cultural milieu. Interrelationships and common denominators between music and its fellow arts of a given style or period should also be discussed, with particular reference in the modern period to dance, creative writing, and the visual arts. If the music teacher can enlist the aid of artists and/or instructors in the areas mentioned, this "comparative arts" treatment might well become one of the most effective aspects of the program.

Throughout phase II, the teacher is expected to coordinate the study of literature and theoretical practices with carefully selected drills in ear training and music reading. The material under consideration will often prove useful for this purpose and there are, in addition, several very good anthologies and sightsinging manuals which include selections from all periods of musical history. At least 1 hour in every five should be devoted to drills which develop the students' aural-visual perception. Exercises in music reading should begin with simple, stepwise melodies in easy rhythms and progress through melodies which involve more difficult diatonic skips and rhythms to those characterized by modulation, chromaticism, atonality, and more complex metric and rhythmic patterns. Coordinated with these exercises in music reading should be ear-training drills which are designed to develop the students' melodic, harmonic, and rhythmic perception and thus enable them to recognize "mistakes" when following a musical score. Students might also be asked to write or repeat on an instrument (including piano) some phrase or part of a selection that the instructor has just played.

Thus, the work in phase II not only enables the students to become relatively familiar with a considerable body of music and to develop basic skills in this area, but it also affords them an opportunity to develop musical judgment and discrimination which should serve them well for the rest of their lives.

Perhaps the most important aspect of this phase is the requirement that the students write, prepare for performance, and then conduct or play exercises and/or short compositions which involve the techniques and principles discovered in selections from the various musical periods.

Activities such as these should stimulate the students' creativity, particularly if contemporary modes and characteristics are emphasized and their use encouraged. Further, through inclass exercises like these, the students should not only gain esthetic insight into the works and periods under consideration but also valuable experience in such tangential areas as:

- conducting
- rehearsal techniques
- music manuscript reading
- aural recognition and correction of errors
- calligraphy
- orchestration and instrumentation
- transposition
- stage presence

Last, but not least, the activities should enable the teacher to identify those students who have an aptitude for musical composition and who should therefore be directed toward more advanced work and a possible career in this specialized field of music.

THE MEDIEVAL PERIOD (500–1450)

The principal musical expression of the Medieval period was vocal. It consisted of the liturgical music that was eventually called Gregorian chant, and of secular music, represented by the songs of the wandering minstrels.

Liturgical Music

The students should listen to, sing, and analyze a sufficient number of examples of Gregorian chant to discover that the form is monophonic; modal; nonmetric, following the rhythm of the Latin text on which the particular chant is based; and employing stepwise melodic movement,

for the most part. Then they should be given an appropriate Latin text and asked to set it in the style of the example(s). The students should have an opportunity to hear their exercises by having each one sung by the other members of the class as the composer conducts.

In any consideration of chant, the students should become familiar with the movements of the ordinary and the proper of the mass. They might also listen to and discuss later works which employ quotations from chant, such as the fourth movement of Berlioz' *Symphonie Fantastique;* the segment entitled "Pines Near a Catacomb" from Respighi's *Pines of Rome*; or the third movement of Hindemith's symphony, *Mathis der Maler.*

Secular Music

The secular vocal music of the Medieval period consisted for the most part of the songs of the troubadours, trouvères, and minnesingers. As in the study of Gregorian chant, the students should listen to, sing, and determine the characteristics of secular vocal music and then employ the techniques and principles they observe in writing original exercises for performance in class.

Other Musical Forms

The procedures suggested for the study of Gregorian chant and the songs of the troubadours, trouvères, and minnesingers will also be effective in developing the students' understanding of the composer's use of materials and techniques in the two-part organum, the three-part 13th-century motet, the isorhythmic motet, the ballade, the madrigal, the ballata, and the caccia. When applicable, the terms *Ars Antiqua* (which refers to the music of the 12th and 13th centuries) and *Ars Nova* (which refers to the music of the 14th century) should be explained. A brief discussion of the work of significant musicians in the Medieval period — Perotin, Leonin, Machaut, Landini, etc. — should also be included. But the most important aspect of the study is the students' *use* of the structures, principles, and techniques they have observed in the sample selections. Their exercises and compositions may fall short of the mark, but there is no better way for students to learn than through observation, analysis, experimentation, and critical appraisal. Thus it is the *doing*, not the *quality of the results* which is important here.

Suggested listening:

Music of the Medieval period is available in recorded anthologies such as the following:

20

- *Anthologie Sonore. Vol. 1.* (Available through International Music Consultants, 125 Park Ave., New York, N.Y. 10017)
- *Archive production.* Medieval music. (Available through International Music Consultants, 125 Park Ave., New York, N.Y. 10017)
- *Masterpieces of music before 1750. Vol. 1.* New York. W. W. Norton. 1951.
- *A Treasury of early music. Vol. 1.* New York. W. W. Norton. 1958.

NOTE: The scores for many of the recorded works can be found in collections listed in the bibliography.

THE RENAISSANCE PERIOD (1450–1600)

During the Renaissance period (the 16th century, in particular), the writing of polyphonic vocal music reached a peak and instrumental music emerged as an entity. Using procedures similar to those outlined for the study of the Medieval period, the students should examine representative selections from each of the following forms and media:

- vocal forms
  - polyphonic mass
  - 16th-century motet
  - madrigal
  - French chanson
  - polyphonic lied
- instrumental forms
  - dances — lute, keyboard, string or wind ensemble
  - theme and variations — same as above
  - canzonas — organ, string, or wind ensemble
  - ricercars — same as above

The works of the following composers fall into the categories given above and should therefore be included in the discussion:

- the Burgundian School
  - John Dunstable (1370–1453)
  - Guillaume Dufay (1400–74)
- the Flemish School
  - Johannes Ockeghem (1430–95)
  - Jakob Obrecht (1430–1505)
  - Josquin des Prez (1450–1521)
- others
  - Giovanni Pierluigi da Palestrina (Italian, 1525–94)
  - Orlando di Lasso (Flemish, 1532–94)
  - William Byrd (English, 1543–1623)
  - Giovanni Gabrieli (Italian, 1557–1612)

Suggested listening:

Since recent recordings and publications have made a wealth of Renaissance music available, there should be little difficulty either in hearing or in performing it in class. Examples can be found in the recorded anthologies listed below:

- *Anthologie Sonore, Vol. 2.* (Available through International Music Consultants, 125 Park Ave., New York, N.Y. 10017)
- *Archive production, early and high Renaissance.* (Available through International Music Consultants, 125 Park Ave., New York, N.Y. 10017)
- *Masterpieces of music before 1750. Vol. 1.* New York. W. W. Norton. 1951.
- *A Treasury of early music. Vol. I.* New York. W. W. Norton. 1958.

NOTE: The scores for many of the recorded works can be found in collections listed in the bibliography.

Suggested activities:

- A three- and four-part exposition consisting of points of imitation as found in the motets or masses of Palestrina
- A homophonic exercise simulating the style and texture of the madrigal

THE BAROQUE PERIOD (1600–1750)

The Baroque period was characterized by the development of major-minor tonalities, an increase in the importance of secular music, and the development of new instruments and instrumental ensembles — all of which resulted in the emergence of a number of varied new formal structures. It was a period of strong contrasts and great variety of expression. For example, there are clear distinctions between the Italian style (which was predominantly lyric and vocal) and the German style (which was instrumentally and chorally oriented) and, similarly, between the French and the English styles.

Before any discussion of the Baroque period, the students should be given a review of figured bass and an explanation and examples of its realization as basso continuo. Then again following the procedures outlined for the study of the Medieval period, they should examine representative selections from each of the following forms and media:

- vocal forms — single movement
  recitative
  aria

arioso
solo song
chorale

- vocal forms — multimovement
  opera
  cantata
  oratorio
  mass

- instrumental forms — single movement
  orchestral overture (French and Italian)
  ritornello form
  variation forms
    passacaglia
    chaconne
    ground bass
  chorale prelude — organ
  fugue
  invention
  fantasia, prelude, toccata

- instrumental forms — multimovement
  sonata da chiesa
  sonata da camera
  suite
  solo concerto
  concerto grosso

Any discussion of the Baroque period should include a brief consideration of the following composers:

- Italian
  Claudio Monteverdi (1567–1643)
  Arcangelo Corelli (1653–1713)
  Alessandro Scarlatti (1660–1725)
  Antonio Vivaldi (1685–1741)

- German
  Johann Sebastian Bach (1685–1750)
  George Frideric Handel (1685–1759)

- French
  François Couperin (1668–1733)
  Jean Philippe Rameau (1683–1764)

- English
  Henry Purcell (1659–95)

Suggested listening:

- Representative works of the composers mentioned above with scores available

Suggested activities:

- The analysis of a Bach chorale harmonization by roman numerals, figured bass symbols, and the identification of nonchord tones
- The harmonization of simple chorale melodies
- Setting a text to music in recitative style, as found in Baroque vocal works
- Writing a short two-part invention employing imitation

THE CLASSICAL PERIOD (1750–1825)

The music of the Classical period exhibits more unity of style than that of the Baroque, possibly because the period was shorter and the developments in music were centered in a smaller geographical area. During this time, the major developments in style and form took place in the field of instrumental rather than vocal music, the most significant of these being the evolution of the sonata form.

Using procedures similar to those outlined for the study of the preceding periods, the students should examine representative selections from each of the following forms and media:

- instrumental forms — single movement
  - ternary form (minuet and trio, scherzo and trio)
  - rondo form
  - variation forms
  - sonata-allegro form
  - sonatina form
  - sonata-rondo form
- instrumental forms — multimovement
  - sonata form (sonatas, symphonies, quartets, etc.)
  - concerto
  - composite forms (divertimento, serenade, cassation)
- vocal forms — single movement
  - recitative
  - aria
  - song
- vocal forms — multimovement
  - opera
  - mass
  - oratorio

The principal composers whose works fall into the categories cited above and who should be discussed include:

- Christoph Willibald Gluck (1714–87)
- Franz Joseph Haydn (1732–1809)

- Wolfgang Amadeus Mozart (1756–91)
- Ludwig van Beethoven (1770–1827)
  (Later works are transitional.)

Suggested listening:

- a string quartet, a symphony, and a concerto by Mozart, Haydn, and/or Beethoven
- excerpts from Mozart's *Don Giovanni* or *Le Nozza di Figaro*
- portions of a mass by Haydn or Mozart
- an early Beethoven symphony
- an operatic excerpt by Gluck

Suggested activities:

- The analysis of a slow movement or minuet from an instrumental work by one of the four composers listed above
- Exercises employing such devices as Alberti bass, simple diatonic melody, and regular phraseology
- The composition of the melodic line of a minuet and trio, using characteristic meter, rhythm, and phraseology

THE ROMANTIC PERIOD (1825–1900)

In contrast to the work of the Classical period, the music of the Romantic period was characterized by subjectivity, emotionalism, picturesqueness, and fantasy. Two divergent points of view are readily apparent: one which continued the absolute music tradition of the earlier period; and a second, which was more concerned with program music in such new forms as the symphonic poem and the character piece. National schools became important in Russia, Bohemia, and Norway. The importance of the larger choral work diminished somewhat, but all media of performance — from the piano solo to full-scale grand opera — were employed.

Using procedures similar to those outlined for the study of the preceding periods, the students should examine representative selections from each of the following forms and media:

- instrumental forms — single movement
  the character piece, usually binary or ternary, and bearing such titles as nocturne, intermezzo, prelude, impromptu, etc.
  variation forms
  expansions of the sonata-allegro form
  free forms — symphonic poem, concert overture, tone poem, etc.
- instrumental forms — multimovement
  sonata — less prevalent in the late Romantic period
  chamber music — less prevalent in the late Romantic period

symphony — popular throughout the Romantic period
concerto — freer in form, more virtuosic
ballet
suite — drawn from ballets, operas, incidental music to plays, etc.
composite forms — series of character pieces

- vocal forms — single movement
  songs — strophic and through-composed
  single movement choral pieces
- vocal forms — multimovement
  opera — opera seria, opera buffa (Italy), grand opera, opera comique (France)
  national opera — Bohemia, Russia, Germany
  music-drama — Richard Wagner
  song cycles

The principal composers whose works fall into the categories cited above and who should therefore be discussed include the following:

- German and Austrian
  Franz Schubert (1797–1828) (transitional from Classical period)
  Carl Maria von Weber (1786–1826)
  Felix Mendelssohn (1809–47)
  Robert Schumann (1810–56)
  Richard Wagner (1813–83)
  Johannes Brahms (1833–97)
  Anton Bruckner (1824–96)
  Hugo Wolf (1860–1903)
  Gustav Mahler (1860–1911)
- Italian
  Gioacchino Rossini (1792–1868)
  Gaetano Donizetti (1797–1848)
  Vincenzo Bellini (1801–35)
  Giuseppe Verdi (1813–1901)
  Giacomo Puccini (1858–1924)
- French
  Hector Berlioz (1803–69)
  Charles Gounod (1818–93)
  César Franck (1882–90) (Belgian-French)
  Georges Bizet (1838–75)
- Russian
  Modest Mussorgsky (1839–81)
  Peter Ilich Tchaikovsky (1840–93)
  Nicholas Rimski-Korsakov (1844–1908)
- Bohemian-Czech
  Bedrich Smetana (1824–84)
  Antonín Dvorák (1841–1904)

- Polish
  Frédéric Chopin (1810–49)
- Hungarian
  Franz Liszt (1811–86)
- Norwegian
  Edvard Grieg (1843–1907)
- Danish
  Carl Nielsen (1865–1931)

Suggested listening:

- Appropriate works in various forms and media for which there are readily available scores

Suggested activities:

- The harmonic, melodic, and formal analysis of representative works
- Conducting to recordings of the works analyzed, or to recordings of other representative works
- Ear-training and sightsinging drills, using melodic, harmonic, and rhythmic materials from the works analyzed
- Writing melodies and chords — either separately or in conjunction — which are similar to those found in the works analyzed

THE CONTEMPORARY PERIOD (1900–)

Musical activity since 1900 has been characterized by great divergence and disunity in stylistic practices, ranging from conservatism and traditionalism to the experiments of the avant-garde. Among the more important "schools" are the following:

- postromanticism
- impressionism
- neoclassicism/neobaroque
- expressionism
- primitivism
- neonationalism
- neoromanticism
- serialism/twelve-tone writing
- aleatoric music
- electronic music
- jazz

Students should have an *aural experience* with each of these schools before approaching analytical considerations of form and media and discussions of the works of the principal composers.

In the Contemporary period, emphasis has been placed not so much on the development of new formal structures as on new methods of handling the content of previously existing forms in imaginative new ways. Composers of the various schools mentioned above approach the question of form in ways indicated by the implications of the musical content of their works. At times, extra-musical elements, such as text or plot, influence their formal patterns. The most original formal arrangements stem from the aleatoric, electronic, and serial composers, in whose work content *becomes* form rather than being *derived from* or *suited to* a form. The same variety can be illustrated in the musical media of the Contemporary period, ranging from the gargantuan orchestras of the earlier works of Stravinsky and Schönberg to the standard and nonstandard chamber combinations used by such composers as Hindemith, Milhaud, and, in his later works, Stravinsky. In general, 20th-century works are characterized by greater complexity in the treatment of the elements of music.

Again following procedures similar to those outlined for the study of earlier periods, the students should consider the forms, media, and composers of contemporary music — the music of their own time. Since the works of the following men are representative of one or more of the " schools " listed earlier, these — and, if time permits, the works of other contemporary composers — should be included in the discussion:

- French
  - Claude Debussy (1862–1918)
  - Maurice Ravel (1875–1937)
  - Darius Milhaud (1892–)
  - Francis Poulenc (1899–1963)
  - Arthur Honegger (1892–1955) (Swiss by birth)
  - Pierre Boulez (1925–)
- Russian
  - Igor Stravinsky (1882–1971)
  - Sergei Prokofiev (1891–1953)
  - Dmitri Shostakovich (1906–)
- Austrian
  - Arnold Schönberg (1874–1951)
  - Anton Webern (1883–1945)
  - Alban Berg (1885–1935)
- German
  - Richard Strauss (1864–1949)
  - Paul Hindemith (1895–1963)
  - Karlheinz Stockhausen (1928–)
- English
  - Ralph Vaughan Williams (1872–1958)

William Walton (1902–)
Benjamin Britten (1913–)

- Hungarian
  Béla Bartók (1881–1945)
- Finnish
  Jean Sibelius (1865–1957)
- Spanish
  Manuel de Falla (1876–1946)
- Brazilian
  Heitor Villa-Lobos (1887–1959)
- Argentinian
  Alberto Ginastera (1916–)
- Mexican
  Carlos Chávez (1899–)
- American
  Charles Ives (1874–1954)
  Howard Hanson (1896–)
  Virgil Thomson (1896–)
  Roger Sessions (1896–)
  George Gershwin (1898–1937)
  Roy Harris (1898–)
  Aaron Copland (1900–)
  Gian Carlo Menotti (1911–)
  John Cage (1912–)

Suggested listening:

- Representative works illustrative of the stylistic techniques of the various schools

Suggested activities:

- The analysis of works in the various categories in order to determine the melodic, rhythmic, and harmonic techniques used by the composers of the Contemporary period
- The use of these techniques in short written exercises (e.g., the writing of a twelve-tone row for instruments played by members of the class, each row expressing a mood or emotion such as happiness, sadness, liveliness, reflectiveness, etc.)
- Experimenting at the piano with combinations of unrelated triads and observing the varying degrees of dissonance produced
- Experimenting with building chords in fourths and fifths
- Instrumental improvisations on a previously written theme or tone row, alternating the roles of soloist and "background"
- Conducting to recordings of the works under consideration

Summary

The course outlined for *Comprehensive Foundations of Music* is a flexible one designed to meet the specific needs and interests of individual students. As such, it requires that the teacher maintain an appropriate balance:

- between the time spent on phase I and that on phase II
- between analysis and synthesis
- between drills, pattern practice, and creative activity
- between the acquisition of knowledge and the development of skills
- between the breadth of survey and the depth of analysis

The underlying assumption of the course is that students learn by doing. Properly implemented, it should enable them to:

- Understand the nature, use, and effects of the elements of music, both individually and in combination.
- Understand the characteristics, use, and effects produced by various musical forms and media.
- Sharpen their melodic, rhythmic, and harmonic perception.
- Develop esthetic insight into the works and periods of musical history.
- Gain valuable experience in such tangential areas as conducting, rehearsal techniques, music manuscript reading, aural recognition and correction of errors, calligraphy, orchestration and instrumentation, transposition, and stage presence.

Most important, it may stimulate the elements of creativity inherent in every human being and help the students to identify and begin to develop their own abilities in the field of music.

Selective Bibliography

General

Benson, Warren. *Creative projects in musicianship.* Contemporary Music Project. Washington, D.C. MENC. 1967.

A report of pilot projects in comprehensive musicianship at Ithaca College and the Interlochen Arts Academy.

Collins, T. C. *An annotated bibliography.* Washington, D.C. MENC. 1968.

Music History

Crocker, Richard. *A history of musical style.* McGraw-Hill. 1966.

Detailed historical study of style.

Grout, Donald. *A history of western music.* W. W. Norton. 1960.

Shorter edition.

Miller, Hugh. *History of music.* Barnes & Noble. 1960.

Useful and detailed outline. No printed musical examples.

Thomson, James. *Music through Renaissance.* Dubuque, Iowa. Wm. C. Brown. 1968.

Very suitable for high school level. Has a large number of attractive and illuminating illustrations.

Music Literature

Bernstein, Martin, & Picker, Martin. *An introduction to music.* Prentice-Hall. 1966.

A revised and updated version of a standard text. Clear-cut presentation of elements of music followed by historical survey.

Bockman, Guy, & Starr, William. *Scored for listening: a guide to music.* Harcourt, Brace & World. 1959.

Includes well-annotated one-line scores of a number of works.

Boyden, David. *An introduction to music.* Knopf. 1956.

Strong historical orientation.

Brandt, William. *The way to music.* Allyn & Bacon. 1963.

Historical survey of literature with an introduction to music theory.

Copland, Aaron. *What to listen for in music.* McGraw-Hill. 1957.

Deri, Otto. *Exploring twentieth-century music.* Holt. 1968.

Primarily concerned with literature, but with considerable attention to theoretical practices. Particularly informative as to practices of the last decade.

Gillespie, John. *The musical experience.* Belmont, Calif. Wadsworth Publishing Co., Inc. 1968.

Hansen, Peter. *An introduction to twentieth century music.* Allyn & Bacon. 1967.

Excellent introduction with emphasis on stylistic trends and literature.

Hoffer, Charles. *The understanding of music.* Belmont, Calif. Wadsworth Publishing Co., Inc. 1967.

Well suited to high school use. Discussion of the elements of music and historical survey.

Machlis, Joseph. *The enjoyment of music.* W. W. Norton. 1963.

Analytical-theoretical aspects minimized. Highly interesting anecdotal-historical material predominates.

Miller, Hugh. *Introduction to music.* Barnes & Noble. 1958. pa.

Keyed to standard texts.

Ratner, Leonard. *Music: the listener's art.* McGraw-Hill. 1966.

Primarily a literature text, but with a very strong theoretical-analytical slant.

Ulrich, Homer. *Music: a design for listening.* Harcourt, Brace & World. 1962.

Wilson, A. V. *Design for understanding music.* Summy-Birchard. 1966.

Written for high school use. Employs "humanities" approach with many illustrations of paintings and quotations from literature.

Winold, Allen. *Elements of musical understanding.* Prentice-Hall. 1966.

This book is an example of the integrated approach to theory and literature.

Music Theory

Baxter, William. *Basic studies in music.* Allyn & Bacon. 1968.

Traditional approach, but includes much valuable information. Very well organized.

Boatwright, Howard. *Introduction to the theory of music.* W. W. Norton. 1956.

An excellent presentation of the elements of music theory with particular emphasis on melody writing, with models from music of the Medieval period.

Brindle, R. S. *Serial composition.* Oxford Univ. Press. 1966.

Thorough presentation of the twelve-tone technique. Many excellent illustrations.

Christ, William; Delone, Richard; Kliewer, Vernon; Rowell, Lewis; and Thomson, Williams. *Materials and structure of music.* Vols. I–II. Prentice-Hall. 1966.

Based on numerous musical examples; an exhaustive treatment of harmony, melody, and basic form.

Dallin, Leon. *Techniques of twentieth century composition.* Dubuque, Iowa. Wm. C. Brown. 1964.

Good introduction to basic techniques.

Fontaine, Paul. *Basic formal structures in music.* Appleton-Century-Crofts. 1967.

Moving from simplest materials through traditional forms to innovational formal patterns of the contemporary period.

Kraft, Leo. *A new approach to ear training.* W. W. Norton. 1967.

A programed course coordinated with a tape available from the publisher.

Murphy, Howard, & Stringham, Edwin. *Creative harmony and musicianship.* Prentice-Hall. 1951.

Good for high school use. Material is presented thoroughly and gradually. Stays with diatonic harmony.

Persichetti, Vincent. *Twentieth century harmony.* W. W. Norton. 1961.

Appropriate for the more advanced student.

Piston, Walter. *Harmony.* W. W. Norton. 1962.

Thorough and comprehensive presentation of harmonic principles of the common practice period.

Siegmeister, Elie. *Harmony and melody.* Vols. I–II. Belmont, Calif. Wadsworth Publishing Co. 1965.

Integrated approach with excellent examples from all style periods.

Taylor, Eric. *Playing from an orchestral score.* Oxford Univ. Press. 1967.

A carefully chosen series of orchestral excerpts for reading, with helpful guides to reducing an orchestral score at the piano.

Thiman, Eric. *Fugue for beginners.* Oxford Univ. Press. 1966.

A useful guide to fugal analysis, based on the three-voice fugues of Bach's *Well Tempered Clavichord.*

Thomson, William, & Delone, Richard. *Introduction to ear training.* Belmont, Calif. Wadsworth Publishing Co. 1967.

Planned as a workbook with detachable pages. Can be used in class or by small groups of students.

Scores and Score Anthologies

Burkhart, Charles. *Anthology for musical analysis.* Holt, Rinehart & Winston. 1964.

Large, clear type. Works range from Purcell to Babbit.

Cohen, Albert, & White, John. *Anthology of music for analysis.* Appleton-Century-Crofts. 1965.

Large, clear type. Examples run from Baroque period to Impressionism.

Davison, Archibald, & Apel, Willi. *Historical anthology of music.* Vols. I-II. Cambridge, Mass. Harvard Univ. Press. 1949.

Examples of music from primitive times through the Baroque period.

Edition Eulenberg. Available from C. F. Peters, 373 Park Ave. South, New York, N.Y. 10016.

Inexpensive editions of standard orchestral and chamber works.

Hardy, Gordon, & Fish, Arnold. *A workbook for analysis.* Vols. I-II. Dodd-Mead & Co. 1966.

Jander, Owen. *Music of the classical era: twenty examples for analysis.* Crowell. 1967. pa.

Works in chamber, orchestral, and operatic media. Detachable pages in paperback book. Large, clear type.

Kamien, Roger, *ed. The Norton scores.* W. W. Norton. 1968. pa.

"Highlighted" scores from De Prez through Stravinsky.

Lea Pocket Scores. Lea Pocket Scores, Box 138, Audubon Station, New York, N.Y. 10032.

Inexpensive miniature scores of Baroque, Classical, and Romantic works.

Parrish, Carl. *A treasury of early music.* Vol. I. W. W. Norton. 1958.

Has a record set available with it, making it very practical for classroom use. Available in paperback.

———, & Ohl, John. *Masterpieces of music before 1750.* Vol. I. New York. W. W. Norton. 1951.

Very valuable anthology of works in many media from the early middle ages through Bach and Handel. Especially useful since a set of three accompanying records is available.

Philharmonia Scores. Universal Edition. London.

Inexpensive editions of standard orchestral works.

Starr, William, & Devine, George. *Music scores omnibus.* Prentice-Hall. 1964.

Two volumes encompassing examples from classical antiquity through Stravinsky.

Orchestration

Kennan, Kent. *The technique of orchestration.* Prentice-Hall. 1952.
Excellent guide to ranges and has chapter on scoring for school musicians.

Piston, Walter. *Orchestration.* W. W. Norton. 1955.
Detailed discussion of instruments and their orchestral use.

Rauscher, Donald. *Orchestration scores and scoring.* The Free Press, 866 3d Ave., New York, N.Y. 10022. 1963.

Conducting

Kahn, Emil. *Conducting.* The Free Press, 866 3d Ave., New York, N.Y. 10022. 1965.

McElheran, Brock. *Conducting technique for beginners and professionals.* Oxford Univ. Press. 1966.
Clearly written, excellent drills; much practical value.

Sightsinging

Fish, Arnold, & Lloyd, Norman. *Fundamentals of sightsinging and ear-training.* New York. Dodd, Mead & Co. 1963.
A carefully graded and integrated series of exercises.

Ottman, Robert. *Music for sightsinging.* Prentice-Hall. 1956.
Contains material from all periods and various sources.

Printed by The University of the State of New York Press.

27010